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Martin is one of the most successful mural painters since Puvis de Chavannes; indeed, it was the master himself who discovered the genius of the then young Provençal and predicted his brilliant future. Going one day to the Salon where Henri Martin's decorations were exhibited, he exclaimed, "There is the artist who will be my successor."

The third prize with \$500 was carried off by an American, Gifford Beal, of New York. "The Manor House" is an excellent example of broad, solid treatment and rich color—reminiscent of Constable rather than of any of the French or American landscape painters.

Honorable mentions were awarded to Arthur B. Davies, George W. Bellows, Fred G. Gray, Hayley-Lever, Leopold Gould Seyffert and Arthur Streeton. "Sleep," by Arthur B. Davies, would probably have received the first medal had his figures shared the perfection—the transcendent enchantment—of the landscape. One of our greatest poet-painters, in his magic interpretation of nature, it is to be hoped that Mr. Davies will not be influenced by any foreign tendencies, but will continue to give us his sane, yet exquisitely poetic works.

"O ye of little Faith," by Emil Carlsen, is one of the most beautiful of modern religious pictures. All this artist's well-known skill in rendering clouds

and sea—technical knowledge acquired through long years of study—is here used to enhance the spiritual significance of the white-robed figure of Christ as He walks towards us on the shining waters. There is nothing sentimental nor weak in this lovely transcription of the Bible story which carries the conviction of deep religious faith. Frederick J. Waugh has one of his glorious marines, and Edward W. Redfield a landscape that embodies the very spirit of spring. Jonas Lie, L. H. Meakin, Gardner Symons, John W. Alexander and many other of our well-known painters have canvases that would lend distinction to any exhibition.

The beauty of these pictures is greatly enhanced by their perfect lighting and harmonious setting. The walls, covered with stained burlaps, make such perfect backgrounds that they seem specially prepared for each painting. There is no crowding and the spacious galleries present a delightful harmony of ensemble that tempts the weary art-lover to linger here for repose and enjoyment.

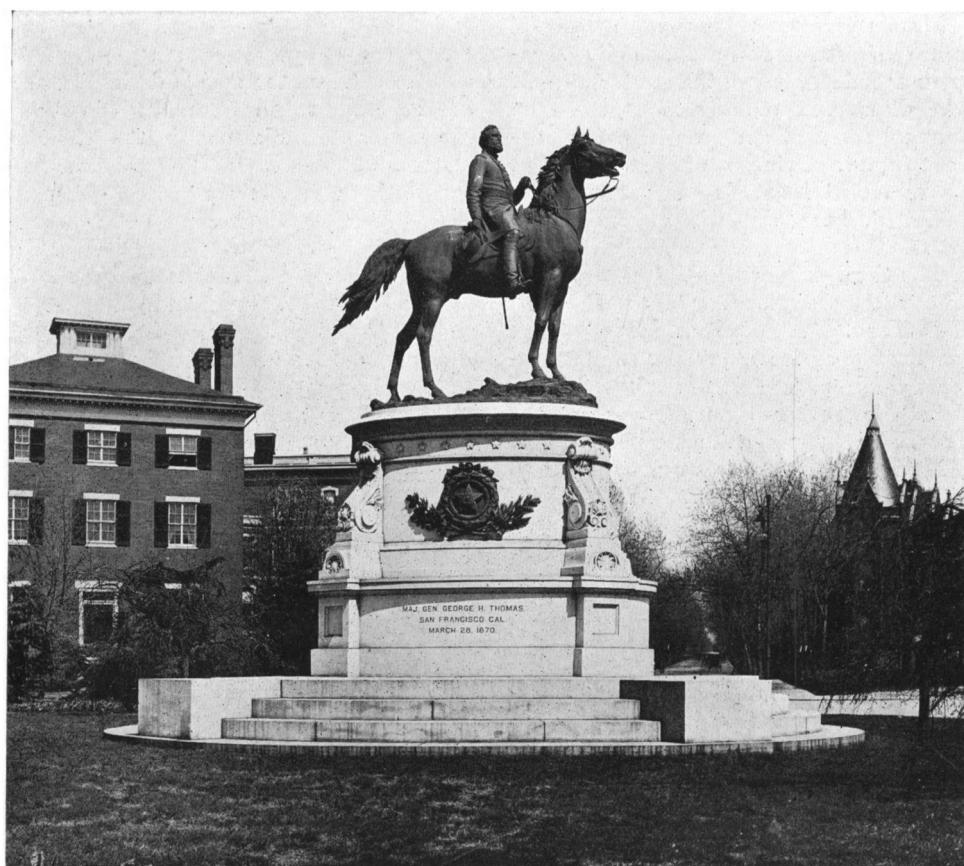
It is to such exhibitions that our people turn with supreme confidence, knowing that their beauty must lead our young artists to seek those Elysian fields where dwell the seer, the poet; that there they may create for life's refreshment a noble, serene, American art.

EQUESTRIAN STATUES

THE "Man on Horseback" has been popular among memorial builders in this country partly, perhaps, on account of symbolizing the imperial conqueror. The first equestrian statue ever erected in this country was in fact to a Monarch, George III, of England; being set up by the loyal British colonists on Bowling Green, New York, in 1770. This we are told by a chronicler of the time was the work of "the celebrated statuary, Mr. Milton, of London." It represented His Majesty in crown and royal robes mounted upon a rearing steed, the equi-

poise of which was maintained by a handsome flowing tail firmly fixed to the pedestal. This statue was of lead finely gilded, and six years after its erection was torn down by ruthless iconoclasts and made into 42,088 rebel bullets. Thus did the first equestrian statue in this country conjoin utility with beauty.

Clark Mills' "Jackson" in Washington, dedicated in 1853, which was cast from cannon captured in the Mexican War, was the next in point of time to be erected. After which came others in quick succession. The list though large



GENERAL THOMAS

WASHINGTON, D. C.

J. Q. A. WARD

is ever increasing. A few are notable for merit. That the statue of General Thomas, by J. Q. A. Ward, erected in Washington in 1879, is one of the best, all critics are agreed. The "Washington" by H. K. Brown in New York has also received universal commendation. Saint-Gaudens' "Sherman" in which allegory is so successfully set forth with historical fact is another significant and unusual achievement; as are the "Washington" by Daniel C. French and E. C. Potter, presented to the French nation by the Washington Memorial Association; composed of patriotic American women, and Paul Bartlett's "Lafayette," likewise erected in Paris, which was paid for by contributions of patriotic American school children and in their name presented to the people of France.

These are all memorials to national heroes. Among other equestrian statues of this class to which attention should also be called are the "Washington at Valley Forge," by Henry M. Shrady, in Brooklyn; "General Siegel," by Karl Bitter, in New York; "McClellan," by MacMonnies, in Washington, and "Grant" and "Hooker," by French and Potter, one in Philadelphia and the other in Boston. Of a different character, but no less significant is the equestrian statue of an Indian, by Cyrus E. Dallin, reproduced in this number of *ART AND PROGRESS*. The heroic statue of "St. Louis," by C. H. Niehaus, in St. Louis, and the spirited statues of "Kit Carson," one by Lukeman and Potter, and the other by MacMonnies, both for western cities, also deserve more than passing mention.



GEORGE WASHINGTON

PARIS, FRANCE

DANIEL C. FRENCH AND E. C. POTTER

PRESENTED TO THE FRENCH NATION BY THE WASHINGTON MEMORIAL ASSOCIATION



LAFAYETTE

PARIS, FRANCE

PAUL WAYLAND BARTLETT

PRESSENTED TO THE PEOPLE OF FRANCE BY PATRIOTIC AMERICAN SCHOOL CHILDREN